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THE CARMELITE

CARMEL-BY-THE-SEA
CALIFORNIA
VOLUME III
NUMBER 35

OCTOBER 9, 1930 FIVE CENTS

This Issue in Miniature

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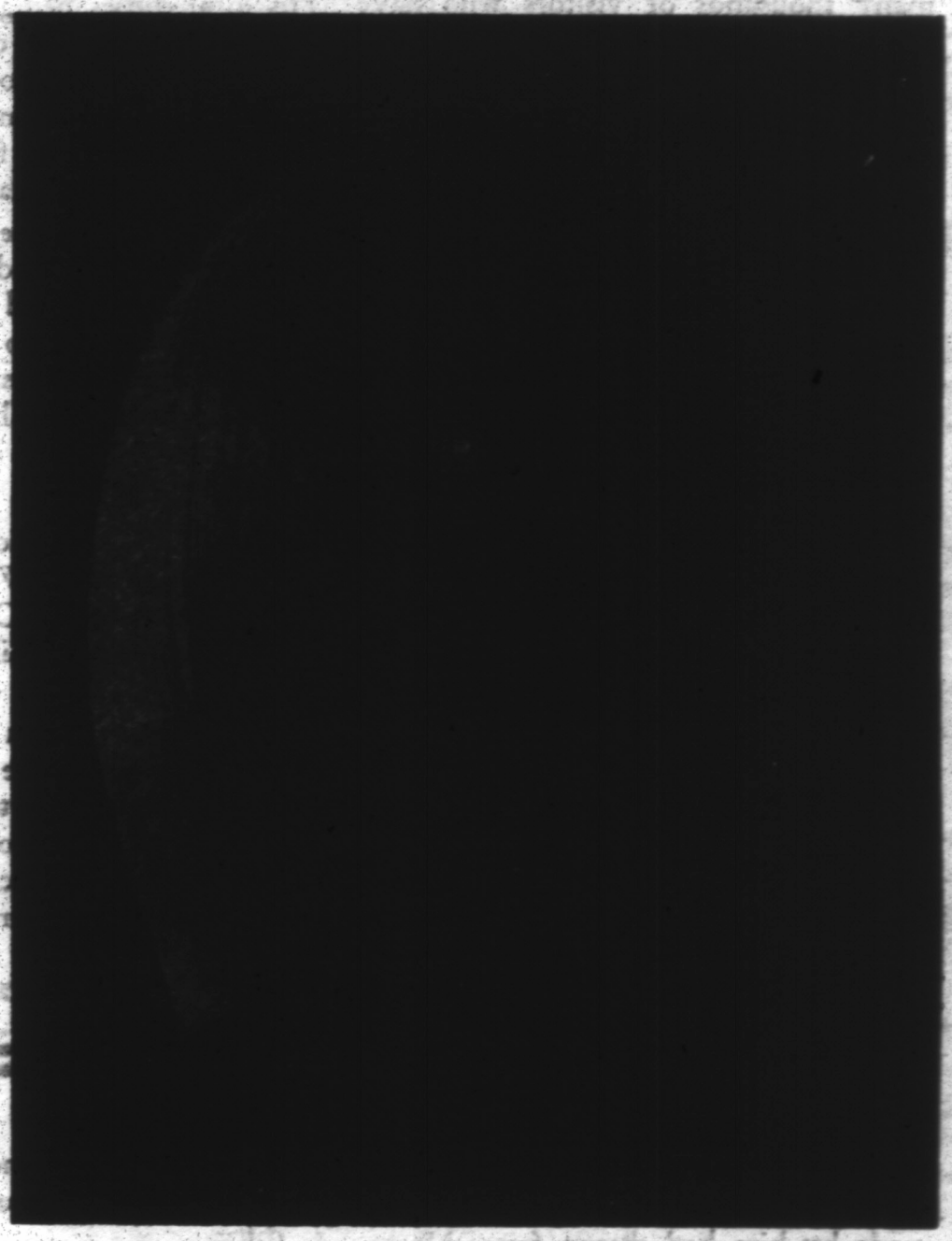

THROUGH EDWARD WESTON'S LENS

SEA SHELL: ONE OF FIFTY WESTON PRINTS TO BE EXHIBITED IN NEW YORK. (SEE PAGE FIVE.) REPRODUCED BY COURTESY OF "CAMERA CRAFT." (S. F.)

Carmel News

THE COUNTY FAIR

The muffled patter of horses' hoofs that echoed over the Del Monte race track all during the past few weeks increased to a roar that broke in all its fury Wednesday afternoon—the roar of a colorful crowd that cheered the thoroughbreds on to victory.

Daily flat races and steeplechase events have proved to be one of the most attractive features of the Monterey County Fair at the polo grounds, and with three days of the meeting yet remaining many thousands of visitors who have not attended the races thus far are planning to join the colorful gallery over the week-end.

Meanwhile the livestock, agricultural and horticultural, and poultry exhibits have been termed the best displays ever brought to this section of California. More than six hundred head of cattle, horses, sheep, goats, and hogs are filling the livestock pavilion to overflowing, and tomorrow, students from Monterey County will see them in a demostration and in parade.

Saturday night will be Carnival Night, with the "Senorita of the Fair" ruling over the festivities.

Guest bands from Monterey, Salinas, and King City Union High Schools will entertain on Friday and Saturday.
:ooqo_oetlsallover

THE WATER SITUATION

Conferences planned between members of the City Council and representatives of the Monterey County Waterworks have been deferred pending final reports from state analysts now working on specimens recently taken from the Carmel mains.

During the week, Peter Ark, county bacteriologist reported that three tests made by him had shown favorable results.

Meanwhile, another case of illness attributed to the water by the attending physician has been brought to the attention of the town authorities.

COUNTY ZONING

An ordinance providing for the creation of zones in certain unincorporated areas in Monterey was passed by the Board of Supervisors on Monday and will be published in the "Monterey Peninsula Herald."

Passage of the ordinance is due primarily to efforts of Carmel Highlands residents in seeking to prevent the encroachment of commercial ventures in residential areas. Several meetings have been held at the Highlands, attended by members of the supervisors' Board and interested residents.

RAYMOND O. BROWN

Coming as the tragic close to a day's outing, Raymond O. Brown leaped to his death from a Point Lobos promontory Sunday afternoon. The body lodged on the rocks seventy feet below.

The deceased, thirty-two years of age, was assistant postmaster of Carmel, having been promoted to the position after meritous service in San Jose, his home.

His local duties being of a routine administrative nature, contacts with the public through the post office were limited, but those who knew him had nothing but admiration for his quiet efficiency and obliging nature.

The sympathy of the community goes out to Mrs. Brown and the two children, a son of ten years and a second son only five weeks old. Also surviving are his father and mother, residents of San Jose. Funeral services were held in San Jose.

CARMEL BOOK

Frederick R. Bechdolt's latest book, "Giants of the Old West," was brought out last week by the Century Company. Copies are not yet available in Carmel.

Considerable research work is represented in the book, which is a series of sketches dealing with some well known characters of early Western history and others not so well known. Mr. Bechdolt went to original sources for most of his material, which according to his publishers he presents in a "popular" style but with historical exactness.

AND YOU?

Some people help their more unfortunate neighbors through a sense of duty.

Some help on account of a feeling of sympathy.

Some contribute to the Monterey Peninsula Community Chest because they are *glad* to give.

And you?

Are you glad that you are able to help those whose conditions do not permit them to enjoy all the comforts of life on the Peninsula to the extent that you are?

Bernard Rowntree

THEODORE M. CRILEY

The death of Theodore M. Criley occurred at Palo Alto Sunday as the result of a heart attack.

The late Mr. Criley was in his fiftieth year. From 1918 until recently he made his home at Carmel Highlands and took an active part in cultural activities on the peninsula. Following a successful career in business, Mr. Criley devoted his talents to water-colors and portraiture, exhibiting with the Carmel Art Association and elsewhere. Surviving are Mrs. Criley, two sons, Theodore Jr., of Los Angeles, Richard, a student at Stanford, and a daughter, Cynthia, student at Palo Alto high school.

A tribute to the late Mr. Criley from Martin Flavin follows:

AN OPEN LETTER

Dear Theodore:

You will not mind if I put into words some things which yesterday, when I was with you, it never occurred to me to say to you. We Anglo Saxons never so far forget our native restraint.

You have been in Europe almost two years and you left with us, then as now, something of yourself, which was potent in our lives, joy in creation with canvas, stone, or pen,—a zest for living under roof or sky,—a passionate and overwhelming love of beauty whether in art or in nature,—a dauntless quest for truth, honesty, and honor. You dealt with ideas as you dealt with life, directly and boldly. In everything which you undertook you had the same fine courage which brought earlier pioneers across the plains in covered wagons.

You chose to build your home, long before others appreciated the beauty of its setting, high above the sea along one of the most beautiful beaches of this coast, and there you planned and executed it so that in some way it expressed for you, your love of mountains, books, pictures, and your fellow men. You made of it a place where interesting people, young and old, were happy together, for they found in it an old world hospitality and culture strangely mingled with a very modern outlook on life.

You loved life, Theodore. No one I have known charged into it so valiantly or gave to it so much of himself. With friends you were prodigal of your time and strength, and you were keen to appreciate their merit or acclaim for them a real success. Among your neighbors you were the dynamo that started things moving. The community in which you lived, it seems to me, was *you*.—I'm sorry that I didn't say this to you yesterday.

Martin Flavin

WITH THE EVENING CLASSES AT SUNSET SCHOOL

Walking into Mr. Calley's shop class the other evening I noted with interest the busy group of adults gathered to make practical, useful objects for the home, bolder ones making furniture, and others with strong creative instinct using clay as the medium for expression. In one corner two or three of Carmel's artists have temporarily forsaken the brush for a hammer; in the center of the room an opera singer and his wife are busily engaged in making home furniture; a minister of the gospel finds interest in this work and in the fellowship of a varied group. Housewives are industriously moulding objects in clay. They almost look experienced. Perhaps kneading dough has given them an advantage in this work of their fancy. Workmen and mechanics make objects of use and also use this time in working out hobbies of their own.

I think that grown-ups love to work with tools and to make things. This class is open to any adult in Carmel. I would suggest that those interested in joining this group do so immediately. The class meets each Monday evening from seven to nine o'clock in the shop building of the Sunset School. The enrollment is restricted to those who are definitely interested and plan to attend regularly. There are no charges except for material.

—O. W. B.

WOMAN'S CHORAL GROUP AT SUNSET SCHOOL

The Woman's Choral Club was organized Tuesday evening under the direction of Miss Madeline Currey. The class will meet each Tuesday, at seven-thirty and the meetings will terminate one hour later. Miss Currey will begin promptly so that members interested in the Tuesday meetings of the Theatre Guild will not be delayed.

Women interested in choral singing should not neglect the opportunity afforded by this class. Miss Currey is a skillful director and is anxious to secure a group large enough for public performance.

DISTINGUISHED VISITOR

Col. (Prince) Roman Orbeliani, well-known Egyptologist, is a guest of Dr. and Mrs. D. T. MacDougal at Peter Pan Lodge this week.

Col. Orbeliani was wounded and captured by the Turks in the Gallipoli campaign.

DRAMA GUILD ACTIVITIES

On Tuesday evening members of the Monterey Peninsula Drama Guild met in the Carmel Playhouse to enjoy an evening of *commedia* performances. Miss Anne Norwood, teacher of dramatics in the Monterey High School, with a number of high school students added to the group of local members, contributed material for the evening's program.

Three high school students gave an impromptu dramatization of the story of Columbus; another interesting sketch presented by the Monterey group dealt with an incident in the first class compartment of a traveling coach; the *commedia* plot, "Leading Lady," was cleverly presented by Mr. and Mrs. O. W. Bardarson, and Miss Amelia Nichols. The final performance of the evening was of unusual interest in that it involved almost the entire group present. The plot was nothing more than the departure of a large group of people, and with each person assigned to portray the role of some distinctive character, there was sufficient noise to cover any individual voice, and an abundance of fun.

On this coming Tuesday night, October fourteenth, the Guild will meet in the Arts and Crafts Hall at eight-thirty o'clock, at which time a program of three one act plays will be presented. Gloria Stuart is in charge of the three plays, "The Penny That Beauty Spent," by Thornton Wilder, "Matter of Husbands," by Ferenc Molnar, and "The Stranger," by August Strindberg. All those who attend are assured an evening's entertainment extremely interesting and worth-while. A. M. B.

THE CLUB YEAR

The Carmel Woman's Club inaugurated the year's activities last Monday with a luncheon-meeting at Pine Inn. Seventy members were in attendance, with representatives of the Monterey League of Women voters as guests of the club.

Preceding the business session Mrs. Katherine Philips Edson spoke on "The Value of Protective Industrial Legislation for Women." As chief of the California Division of Industrial Welfare, Mrs. Edson was in a position to speak authoritatively on the subject.

Included in the business before the meeting was a resolution addressed to the Board of Supervisors, asking for restrictions on the placing of billboards along scenic highways.

The bridge section of the Woman's Club will meet next Tuesday afternoon at two o'clock in the Girl Scout house, with Mrs. Lillie Hanson and Mrs. M. J. Smith as hostesses.

EPISCOPAL CHURCH CONVOCATION

The fall meeting of the Episcopal Convocation of San Jose will be held in All Saints Church, Carmel, on Tuesday and Wednesday, October fourteenth and fifteenth, beginning at ten-thirty o'clock Tuesday morning.

At this service the sermon will be delivered by the Rev. Theodore Bell of San Luis Obispo. The Holy Communion will follow.

In the afternoon, the Rt. Rev. Edward L. Parsons, Bishop of the diocese of California, will speak on the Lambeth Conference, held in London during July and August.

Mr. Herbert Heron, Mayor of Carmel, will be present to welcome the delegates to Carmel. He will also make an address on "Educational Values Found in Religious Pageantry."

At eight P. M. there will be a mass meeting with several interesting addresses on special topics. The public is cordially invited to attend all these meetings.

The Woman's Guild, aided by other women friends of All Saints, will entertain the visitors at lunch and dinner in the Parish House.

On Wednesday morning at seven-thirty there will be a celebration of the Holy Communion with devotional address. This will be followed by a farewell breakfast at Hotel La Ribera.

STRUCTURAL REINFORCEMENT AT CARMEL MISSION

Construction of underground buttresses to give added support to the rear wall of Carmel Mission began this week under the supervision of Messrs. Swartz & Ryland, Monterey architects.

The project provides for the utilization of piers sunk some years ago which in their present state are considered useless due to uneven settlement of the soil. No immediate danger threatens the mission structure, but the additional bracing has been deemed advisable as a precautionary measure.

The architectural lines of the mission will not be altered by the present construction since the work will be entirely underground.

THE CARMELITE: *Printed and published weekly, at Carmel-by-the-Sea, California. J. A. COUGHLIN, Editor and Publisher. Entered as second-class matter February 21, 1928, at the Post Office at Carmel, California, under the act of March 3, 1879. Subscription, two dollars per annum; single copies, five cents. Office of publication, Burnham Building, Dolores Street.*

FLORI GOUGH SHORR IN RECITAL

Flori Gough Shorr, 'cellist, accompanied by Lev Shorr, presented a delightful concert to a large group assembled last Saturday night in the Denny-Watrous Gallery. The recital was nothing short of a musical treat, with two extremely fine musicians rendering music rare in loveliness. Throughout the entire program there was present great sincerity and assurance which coupled with the unquestioned musicianship of the two performers provided enjoyment unalloyed for those who listened.

In the Boccherini "Sonata in C Major" Flori Gough Shorr indicated her rare ability to sound the depths of her instrument, executing brilliant passages, delicate trills, sonorous notes in the lower range. In her first Saint-Saens number, "Concerto in A Minor," as in the latter, "Allegro Appassionata," she produced the effect of elegance and brilliancy demanded by the composer, revealing at the same time a certain quality of poetic delicacy and imagination.

The Beethoven number, the variations on a theme by Mozart, written for the violoncello and piano, was perhaps the outstanding number on the program, bringing more than apprecitive applause from the audience. Here, the fine musicianship of Flori Gough Shorr effected a thrilling interpretation of the Beethoven number.

In the last group of numbers was the impressive "Prayer from Jewish Life," written by Ernest Bloch, Debussy's "Menuet," and the afore mentioned Saint-Saens number. Hearty applause brought a generous encore, Ravel's "Habanera." —A. M. B.

Henrietta Shore

will accept pupils in drawing or painting while in Carmel during October.

Information---
Denny-Watrous Gallery

HENRIETTA SHORE

Returning from Mexico in 1926, where I had lived three years in close contact with the work of such painters as Orozco, Rivera, Charlot, Goitia,—knowing them during the height of that interesting renaissance,—art seemed rather pallid in Southern California, even as the pale faces around me,—I being used to a golden brown.

Of course there were notable exceptions, —the work of Peter Krasnow for example: and it was Peter who took me to see the work of Henrietta Shore.

I expected to see something worth-while —going at his suggestion. I was not prepared for the notable canvases which I faced.

How rare it is to be surprised, amazed, over a work of art! Which means that the artist rarely conveys amazement to his audience, if indeed he even becomes excited to that point by ever amazing nature: a superficial titillation maybe, but seldom near the boiling point.

One knows at once that Henrietta Shore feels life deeply, and has the technical skill to speak clearly, decisively. Whether in drawing, lithography, painting, she presents with knowledge, integrity and reverence, her emotional and intellectual reactions to the subject.

Indifference I cannot imagine in viewing her work: extremes of opinion—yes. Blindfolded,—burning and freezing become analogous: so, pleasure and displeasure. Give me anything but indifference!

The Denny-Watrous Gallery has brought another important exhibit to Carmel. EDWARD WESTON

* * *

Henrietta Shore's current exhibition at the Denny-Watrous Gallery is rightly regarded as one of the outstanding events of the year. The artist will be at the Gallery on Saturday afternoon from two to five.

"PIERROT LUNIERE"

Months of effort by Henry Cowell have preceded the concert of chamber orchestra works to be given on Wednesday evening, October fifteenth in the Y. W. C. A. Auditorium, 620 Sutter Street, San Francisco.

The program will be in three parts, the first presenting works by North American composers, and the third, Latin-American compositions.

Following is an excerpt from the program dealing with "Pierrot Luniere," the principal presentation of the evening:

II. MODERN EUROPEAN WORK

"Pierrot Luniere," for voice and chamber combinations, by Arnold Schoenberg.

Rudolphine Radil, Anthony Linden, Carol Weston, Dora Blaney, Wallace Tenney, J. L. Gladney, Doris Hoyt, Laurinne Mattern.

Part One:— (1) Moonstruck; (2) Columbine; (3) The Dandy; (4) A Pale Washerwoman; (5) Valse de Chopin; (6) Madonna; (7) The Sick Moon.

Part Two:— (8) Night; (9) Prayer to Pierrot; (10) Theft; (11) Red Mass; (12) Gallows Song; (13) The Decapitation; (14) The Crosses.

Part Three:— (15) Homesickness; (16) Insult; (17) Parody; (18) Spot of Moonlight; (19) Serenade; (20) Return Home; (21) "O Old Fragrance."

DENNY WATROUS GALLERY
OPPOSITE POST OFFICE DOLORES STREET CARMEL
EXHIBITION OF DRAWINGS AND LITHOGRAPHS
HENRIETTA SHORE
Coming: Ann Mathea, Norwegian Soprano in Costume—Oct. 21

NORWEGIAN SOPRANO COMING

On the evening of October twenty-first, Ann Mathea, the young Norwegian soprano, will give a concert in the Denny-Watrous Gallery.

Born in Norway, and educated in that country and in France, she brings the folk songs of the Norwegian, French, and Dutch people, sung in their native tongues and further emphasized by the use of native costumes.

CARMEL ART GALLERY
PAINTNGS BY PENINSULA ARTISTS
OPEN 10:00 TO 5:00 IN THE COURT OF THE SEVEN ARTS

EDWARD WESTON'S EXHIBIT IN NEW YORK

Fifty prints forming a representative collection ot Edward Weston's work will be on exhibit at the Delphic Studios, New York, from October fifteenth to thirty-first. The catalogue lists the following titles:

1 TO 4—KELP, 1930
5 TO 12—PEPPERS, 1929-30
13 TO 21—ERODED ROCK, POINT LOBOS, 1929-30
22 TO 25—MONTEREY CYPRESS, DETAILS, 1929-30
26-27—SQUASH, 1930
28—ROOT—ROCK—SOIL, 1929
29-30—BANANAS, 1930
31 TO 33—SHELLS, 1927
34-35—CABBAGE, 1930
36—SUCCULENTS, 1930
37—BOULDERS, 1930
38—EGG PLANT, 1929
39—EUCALYPTUS, 1929
40-41—BONES, 1930
42—FISH AND KELP, 1930
43—EGG SLICER, 1930
44—EGGS AND SLICER, 1930
45—ARTICHOKE, HALVED, 1930
46—ROCK, MOJAVE DESERT, 1928
47—CELERY HEART, 1930

PORTRAITS—
48—JOSE CLEMENTE OROZCO, 1930
49—ROBINSON JEFFERS, 1929
50—MANUEL HERNANDEZ GALVAN, SHOOTING, 1924

The Delphic Studios, located at 9 East Fifty-Seventh Street, are under the direction of Alma Reed, a recent Carmel visitor.

* * *

In a foreword to the catalogue, Dr. Laurence Bass-Becking writes:

MANY forms that were capable of primitive esthetic appeal have been used in art until they have become trivial.

Many modern artists have deliberately tried to glorify the amorphous. But a search for new and real Form is one of the motive forces in Edward Weston's work. Like all true art it is built upon the foundations of great workmanship.

Natural science, as an impartial student of form, cannot but marvel at the rediscovery of fundamental shapes and structures by an artist. Weston has described the "skeleton" materials of our earth; rock, bone and wood, in a way both naive and appealing; in other words like an inspiring scientific treatise. He shows living matter contorted like wrestlers' limbs, fighting the unseen forces of environment. He has seen the serene display of the spirals in the shell, the soft but stubborn curves of the kelp. . . Reality makes him dream.

THE FLYING PLAYWRIGHT

(From the Press Service of the Pasadena Community Playhouse.)

The days of garret obscurity for authors is gone forever. And with the midnight oil has gone the one-hoss shay.

When Martin Flavin, famous playwright wanted to attend the *premiere* of his play, "Dancing Days," at Pasadena, he hopped into his private plane at Carmel and flew south.

Mr. Flavin is not only a flying fan but "drives his own," having recently secured a pilot's license. Thus it will be easy for him to keep in touch with Hollywood dramatics from his home at Carmel Highlands.

"Dancing Days," incidentally, is reported to be doing unusually well at Pasadena, where it opened last week for a ten-night run. It is described as a well-characterized story of a young girl caught in the meshes of a dominating mid-Victorian grandmother, a frivolous father and a flighty mother.

Arrangements for a New York production of the play are now being made.

* * *

Martin Flavin returned to Highlands home Tuesday evening.

MONTEREY COUNTY FAIR & RACE MEET

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The Theatre

By EDWARD KUSTER

Last week I commented on Komisarjevsky's "Myself and the Theatre," the new book by one of the greatest contemporary *regisseurs* of the theatre. I cannot too strongly recommend the volume to such American producers in the Little Theatre as are obliged to strain and heave at the dead weight of community apathy and indolence. Komisarjevsky's early difficulties make our own seem trifles light as air, by comparison.

Especially interesting to actors and to discriminating theatre-goers is Komisarjevsky's keen analysis of the newer phases of the actor's art. Ten years ago Maurice Browne wrote, "Effectiveness of situation was the basis of the old actor's art, sincerity of characterization is that of the greater art of the new actor." Others wrote in similar vein, especially Stanislavsky and his followers. But it remained for Komisarjevsky to set forth specifically and thoroughly a practical technique by means of which an earnest student of a role may quickly attain to the state of mind and spirit from which a genuine characterization of his part may flow.

Everyone interested in the Theatre has heard of the system of acting employed by Stanislavsky at the Moscow Art Theatre, and many of the readers of The Carmelite may have even seen performances by the group from that theatre which visited New York a few years ago. Students of acting were greatly disappointed over Stanislavsky's attempt to explain his method. He declared, in substance, that the only way in which an actor can be natural and sincere is to revive within himself emotional experiences of his actual life and repeat them on the stage; "to discover beneath the lines of the play" what feelings prompted the author to write them, then to recall his own feelings in similar circumstances and substitute them for those of the dramatist! A great many people privately thought this to be nonsense, but it was the mode to sit at the feet of Stanislavsky, and apparently no one had the temerity to deny his doctrine. Now comes Komisarjevsky and tells us that Stanislavsky, superb actor and director that he is, does not himself apply this method of reproducing in the play the actor's remembered feelings of some past experience of his own. He says of Stanislavsky ". . . his *reasoning* must always be at odds with his *intuition*, which is that of a great artist."

Komisarjevsky depends on the *imagination* of his actors, not their *memories;* and so, he says, does Stanislavsky also. He comments as follows upon the almost miraculous success achieved by Stanislavsky in the Tchekov plays, "He evolved for his own company a manner of acting which he felt suitable for the form and style of the play ("The Seagull"). The personal life of his actors and their resuscitated personal feelings had only as much to do with their acting as that life and those feelings affected the creative work of their imaginations. They were sincere in their acting because their process of creative assimilation identified them with the characters of Tchekov, but not because they tried to be 'natural' or substituted weak emotions borrowed from their own lives for those demanded by the form of the play."

Komisarjevsky continues: "The first essential for an actor is *imagination*, which includes both the conscious and the subconscious mind. Its most intense form, in which the sub-conscious prevails, is called vision. . . . The other essentials for an actor are strong sensibility, vitality, intelligence, and the power of concentration and hard work. To know *how* to work, an actor must first understand what acting really is. . .

"A good actor studies the characters he finds in a play in order to *imagine* it and to *transform* himself into it. While acting he lives the life of the character *as imagined by himself* and feels the words and acts of the character as his own. . . The ability of an actor to transform himself into the character imagined by him depends primarily upon his emotional capacities and reactions—but his intelligence directs and controls his work. For the process of imagining includes the intelligence and the will power as well as the emotions. When an imaginative actor is on the stage his intellect controls his acting without the necessity for him to watch himself from the outside. . . It is true that while playing he never loses sight of the fact that the 'phantoms' of his imagination are of his own creation: the artist remains the master. But he is only *passively* aware of the fact that he is merely acting. For an imaginative actor to become *actively* aware of, for intance, the audience, the footlights, people in the wings, or to call to mind anything not directly concerned with the character he is playing, would be as good as to stop acting. . . "

Next week I shall attempt a short outline of Komisarjevsky's distinction between the modern "imaginative" actor and the old-time "stagey" actor.

Meanwhile rehearsals for "Quality Street" go bravely at Carmel Playhouse, though no local leading man, whether imaginative or stagey, is yet at hand.

ART IN AMERICA: A GERMAN VIEW

By HANS HOFMANN
in the "Art Digest"

(Mr. Hofmann is director of the art school bearing his name in Munich, and is considered one of the outstanding art instructors of the period. During the summer he conducted special classes at the University of California in association with Ray Boynton of Carmel.)

All true productivity realizes itself simultaneously upon an artistic and scientific basis. For that reason, in the end, creative science is art and creative art is science.

With the acceptance of the Theory of Relativity by Einstein the fourth dimension has come into the realm of natural science. The first and second dimensions include the world of appearance, the third holds reality within it, the fourth dimension is the realm of the spirit and imagination, of feeling and sensibility.

All cultural interests are, in their final analysis, filled with the urge to give content and substance to life. All profound content in life originates from the highest phenomenon of the soul: from intuition, and thereby is found the fourth dimension. Art is the expression of this dimension realized through the other dimensions.

Appearances alone do not satisfy if they cannot effect inner value. Instead they feed us with unsubstantial illusions.

Reality is the root of all experience. But experience demands concentration, contemplation, so that it may be realized as such in us. The artist realizes his experience through the nature of a medium of expression. The nature of this medium is disclosed to him through the penetrative power of his feeling—and only in the second place intellectually. The effect of reality in a picture is found not by copying nature but through the artist's spiritual contact with nature expressed through a medium in his own language. In this way the artist works in a formally creative manner and not in an imitative one. Only the function and all which is born out of the function is living and so, therefore, beautiful.

It is the task of the universities to maintain the scientific and artistic spirit to the end of satisfying that inner self which calls for catharsis in the life of every people. . . .

There are in America today two cultural centers, which, it may be affirmed, are the gathering places of an endeavor to create and further unfold an art which is, qualitively, in feeling and sensitivity a specific expression of American life. These centers are: The University of California, the art department of which is dominated by an extraordinarily fine spirit; and the small Art School in St. Paul, which is of the highest artistic significance. Together with the University of Minnesota it represents the cultural center in the middle of the United States.

Artistic efforts have always been more difficult in America than in other countries. The motherland gives but little attention to the artist's heroic pioneering. Interest is directed toward material wealth. Despite the fact that this land is so rich in material it is poor in ideal goods. It is quite conceivable that the contemporary time will be sunk in the flow of the centuries without a trace, even as was the dream of the expired Indian culture, which left behind it comparatively few cultural monuments. When a country such as Germany, laboring under almost catastrophic financial difficulties, can still set aside funds for the purchase of works of art and the assistance of artists, there seems no excuse for the utter neglect of it in America.

Here the government could help, on one side in architectural undertakings, fresco and monumental sculpture; on the other side by museum development through purchase of work by living masters, of easel paintings and free sculpture. It should also develop its art in intelligently directed and supported art schools under its patronage or direction, something as are state directed and supported art schools in Europe. California possesses a School of Fine Arts within the structure of the University. This, however, should and can be developed into an Academy of Fine Arts under its present excellent direction.

American cultural development at present seems like a process of reaction from the influences of all parts of the world. And as with a chemical reaction this process needs time to produce a specific American spiritual life having its expression, later, in a specific American style.

AWARD FOR RALPH CHESSE

The two prizes offered by Mrs. A. B. Speckels to the California School of Design for posters to hang in the foyer of the Travers Theatre were awarded to Mlle. Yliane Labaudt and Ralph Chesse. The latter is known to Carmel through exhibits of his work at the Denny-Watrous Gallery and through linoleum cuts made for The Carmelite.

Judges were Mrs. A. B. Speckels, Mrs. M. Snell-Cobb, Mrs. J. B. McAdams, Reginald Travers, Edgar Walter of the California School of Fine Arts.

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Notes & Comments

"LEST YE BE JUDGED"

Most of us have become inured to the irresponsible effusions appearing in San Francisco and Oakland newspapers under Carmel date-lines, but it remained for last Sunday's tragedy at Point Lobos to call forth the surpassing example of execrable taste.

A young man had gone to self-sought death in circumstances poignantly tragic. What lay back of his act remains unknown, nor should it be a matter of concern to unfeeling probers. Raymond Brown may have had his quarrel with life; may have brought himself to the point where his fear of life was greater than his fear of death. But that is no concern of ours now; that is a matter between Raymond Brown and his Maker.

It so happens, however, that Raymond Brown was a postal employee, a trusted servant of the government, having in his custody the funds of the Carmel post-office. Hardly had life become extinct when the wires to San Francisco started humming with the story, embellished by innuendoes and thinly veiled insinuations that a shortage in post-office funds lay back of the tragedy.

It would seem that the barest iota of common decency would have precluded such a rumor going into circulation through the medium of the press until and unless there was some semblance of foundation for it. There was not and there is not yet a thread on which such a rumor could be hung. As this is written (Wednesday) no inspector has arrived from district headquarters in San Francisco to check over the dead man's accounts. Seemingly, responsible heads of this postal district knew Raymond Brown and feel that it is not in petty cash accounts that they will find his reason for closing his final account with life. But the rumor went forth and into print, pre-judging, libelling the dead. It does not matter what later may be developed; the wrong has been done. Let it be said to the credit of Carmel that more indignation has been aroused on this score than on any occurrence within recent memory. The guilt lies where it lies, but quite possibly the end is not yet. There recurs a line from "Gods of the Lightning": something Capraro says to the judge about to pass sentence, ". . . or in my silence I will silence you."

J. C.

BOOKISH

As an addition to the file of misinformation about Carmel, the following from the Delhi (California) "Record" is reproduced:

> "Carmel likes to be literary-minded, but not at the present cost. This was disclosed when several residents had protested against the present tax now levied on property for the upkeep of the library. It was revealed that almost half of the general tax is turned over to the library. The library is declared to be one of the finest in the state. Those protesting against the tax claim that the library is 'too large and elaborate for the village.' "

The Carmel library tax is twenty-five cents out of a total of $1.34 in the hundred dollars levied for city purposes. Therefore, "almost half of the general tax" dwindles to about eighteen and half per cent.

Incidentally if justification were needed for the library expenditure it is to be found in the circulation statistics compiled monthly by Miss Hortense Berry, librarian. Taking September as an example, the library loaned five thousand and fifty-eight books classified as "adult," and eight hundred fifty-five "juveniles." That represents an average of more than two books for every man, woman and child in Carmel. Even more surprising is the total registration considered in relation to population. Here is the comparison:

Population, 1930 census 2,248
Registered borrowers, October 1 2,245

Apparently there are three people in Carmel who do not use the library. One of them we can account for—Pon Chung, who prefers his "mysteries" in straight Chinese.

ANOTHER STEP FORWARD

The Carmelite is pleased to announce that, beginning with the next issue, Orrick Johns will be associated in the production of the paper. Mr. Johns will join with the title of Associate Editor, but it is contemplated that in due time he will take full charge editorially, with the present Editor remaining as Publisher. There will be no change in ownership or general policy.

THE D. D. A.

County politics is not a matter which arouses a great hullaboloo locally, but there is one office which touches Carmel more or less closely and in which interest justifiably might be taken. The reference is to the office of Deputy District Attorney, an appointive post with headquarters in Monterey.

It is reliably reported that certain Monterey interests are out to replace the incumbent, Argyll Campbell; their man is definitely in the running. We hold no brief for Mr. Campbell; we can and do disagree with him on a variety of subjects ranging possibly from algebra to zoology. Disagreeing with him the while we can and do still regard him as a competent man in his office, deserving of re-appointment if he wants it.

Insofar as the district attorneyship is is concerned, the November election is merely a formality. The primaries settled the race; it is unnecessary to await the election for appointments to be settled. If there are any opinions on the subject in Carmel, it would not be out of place to address Mr. Russell Scott, district attorney-to-be, at Salinas.

SANITARIAN

At last week's meeting of the Council, an informal request was made that the press lend its aid in improving garbage collection conditions in Carmel. The principal basis for complaint appears to be "If you don't pay your bill I won't collect your garbage," and far be it from us to blame the "garbage man." The subject is as unsavoury as the job, but by way of a minor contribution we offer two suggestions:

First, that real estate offices collect garbage fees along with rents, and pay the collector in a lump sum. This would end the complaint of transient tenants skipping out without a just contribution to the cause of sanitation, and at the same time should be welcomed by permanent residents as a convenience.

Second. That the "garbage man" supply himself with "Payment Due" envelopes, to be slipped under the door once a month at such premises as would not come under the first suggested arrangement. Complaints of non-collection of garbage are usually countered with a complaint about non-payment of the monthly charge. We venture the opinion that it is a matter of connections instead of collections—making connections with the garbage collector who quite properly carries out his duties at an hour when Carmel is not fully awake. A monthly reminder would turn the trick—envelope today, pay tomorrow.

Notes & Comments---continued

WATER

Colonel Clair Foster's article on the Carmel water situation in last week's issue of The Carmelite has brought forth several favorable comments. Writing as an engineer, with a background of Army experiences, Colonel Foster stated in understandable terms what he believed to be wrong with the present system and what he would do about it. There can hardly be anything but approval of his recommendation that a conference be arranged between the City Council and Waterworks officials—a private conference without bickering oratory or mutual recriminations. Carmel could do much worse than follow the plan of action outlined by Colonel Foster.

Hysteria will accomplish nothing; neither will indifference now that the first danger appears to be past. There is an opportunity for cool-headed analysis and constructive action, the necessity for which has been clearly demonstrated.

ANTICIPATION

Resuscitated and placed in circulation by a reporter who hasn't been in Carmel quite long enough to classify and catalogue our numerous stock rumors, the tale of a new post office building has been going the rounds lately. The information on which the latest yarn is based was received by The Carmelite ten days before the "Pine Cone" blazoned forth with a front page story.

We didn't use it because it was not news—and there was no point in setting real estate hearts a-fluttering. Not when there is nothing more to go on than a generalization by President Hoover that the Government in future would build in preference to renting quarters for its various departments. It requires more civic egotism than is good for the system to evolve a new post office building out of administration propaganda.

STOP PRESS

Fresh from a Wednesday address before the student body of Salinas high school, Frank Sheridan was today conscripted to act as one of the judges in the "Senorita" contest at the County Fair tonight. While recognizing that his long and distinguished career on the stage has some bearing on the present demands on his time, The Carmelite modestly lays claim to a share in his popularity. The file of "Strands" letters is gradually assuming fan-mail proportions.

EDWARD WESTON — COURTESY "CAMERA CRAFT"

EUCALYPTUS TREES

The Lumber Yard

By COMPTON P. THORP

(Mr. Thorp is a Los Angeles musician now sojourning in Carmel.)

How flat they lay, stacked away;
Labelled, numbered, measured, planed;
To stay, 'till highest bidder came
To win and claim them for his own.
Then to stand so still and straight,
Pierced with cruel bits of steel;
Torturous twists of screws that bore
Through heart and vitals. . .
long since dead. . .
In other form of stature
Once they stood; and raised their heads,
While wind and rain and storm went by;
Unmarred, unharmed, they only sighed;
Waved and flung their branches high;
Braved and battled seething tides;
The elements of God defied;
Yet brutal force was not denied.

* * *

How flat they lay, stacked away;
Labelled, numbered, measured, planed.

CARMEL MUSIC SOCIETY

FOURTH ANNUAL SEASON

1930-1931

THE CARMEL MUSIC SOCIETY announces its 1930-1931 series of concerts. This Society, which was formed for the purpose of bringing to the Monterey Peninsula the best in music, is now substantially established with a background of three successful years. Its permanence, however, depends upon the continued generous support of the Peninsula public.

The 1930-1931 Series offers four concerts.

November 11——GIESEKING, PIANIST

January 20——AGUILAR LUTE QUARTET

February 3——MINA HAGER, CONTRALTO

March 11——PIATIGORSKY, 'CELLIST

The Society urges your co-operation and active support. It offers four types of membership.

I. PATRON MEMBERSHIP . . . $100.00 or more
This entitles the holder to Two Season Tickets. The generosity of the donor, in giving in excess of the cost of the Season Ticket, guarantees the concert expense, which, owing to the limited seating capacity of the theatre, cannot be met by the sale of seats alone.

II. CONTRIBUTING MEMBERSHIP $25.00
This entitles the holder to One Season Ticket. Here again the donor's money acts as subsidy.

III. SEASON TICKET MEMBERSHIP $10.00
This entitles the holder to one seat to each of the four concerts of the Series. Location of seats may be selected in advance.

IV. ASSOCIATE MEMBERSHIP $2.00
This carries with it no admission to concerts. It signifies the interest and co-operation of the member and contributes toward the maintenance of the Society.

Selection of Season Tickets may be made after October 18, 1930, from a chart at the Denny-Watrous Gallery, Carmel. Season Seats will be allotted in order of receipt of check, which should be made payable to CARMEL MUSIC SOCIETY and sent to MRS. PAUL FLANDERS, Drawer Z, Carmel.

- - - -

TRY IT ON YOUR OWN SON

When John was six years old his mother suggested that he take Daddy's place at the table one evening and Daddy be the little John.

That made a great hit with the boy and he assumed the best comic dignity of the year. And with the dignity came a severity that opened my eyes to see, through him, the attitude I took towards my son when I was in my usual place at the table.

Edna and I played up to him and treated the affair seriously—a rather hard thing to do. The maid would enter to serve and rush to the kitchen to laugh and giggle herself into composure. All through the affair John was aching for a chance to inflict on me what I had to do at various times to punish him. His great opportunity came when I refused to take a second helping of spinach—I hate the stuff and he knew it—then came the big moment of young life as he drew his little freckled face into a ludicrous feirceness and growled in his lowest register—"John, go stand in the corner." I went, obediently, thinking he would keep me there only a couple of minutes—but no; the scoundrel made me stay still he finished his meal, and the other scoundrel, his mother, stood in with him; and I, having agreed to play the game had to go through with it.

Last week Edna told Fern and Bert Hyde about it and they thought they would try it with "Lad," who is about fifteen years old. When you see Fern or Bert ask them about it and laugh with them over the result.

But both the Sheridans and the Hydes learned a few things about raising children from the game they played with their sons. I'd advise fathers to try it, and from it they will get the child's impression of the father, and you'll also get a lot of laughs that last. I've played it many times with John and still do, and will for some years to come—but you can bet that the standing in the corner stuff is cut out. —F. S.

SEEN IN SAN FRANCISCO

Current exhibitions in San Francisco include paintings by William Justema, at the Courvesier Little Gallery; oils and water-colors by John Milton Ramm, at the East-West Gallery; water-colors by Cornelis and Jessie Arms Botke, at the Paul Elder Gallery and paintings by Constance Peters, at the Gump Galleries. In Sacramento the annual exhibit of the California Society of Etchers is being held in the print rooms of the State Library.

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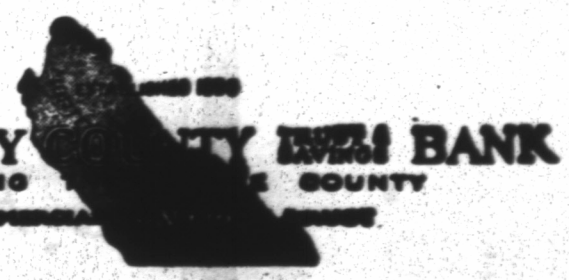

Picking Up a Few "Strands"

By FRANK SHERIDAN

Continued from last week

Our business was a queer one in the old days, as far as managers were concerned. Anyone with a play and a few dollars over what was necessary to get the company to the first stand could count on getting a company that would take a chance, and a company of good actors too. There were plenty of companies that would start out with money in abundance, a play that looked good, clever management and a nice route, only to close in a few weeks because the public wouldn't go to see them. The actors in those companies would be back on Broadway and glad to grab anything that looked possible.

I remember one year I had a fine contract with O. D. Woodward (who is producing out here on the Coast now) to play "leads" in a stock in St. Paul. I was to get one hundred and fifty dollars a week. I mention the salary for contrast purposes later in the story. We lasted five weeks. On my way back to New York I laid over a day in Chicago. The manager of the Dearborn Theatre rushed up to me and told me I had to go on that afternoon to play the heavy in "Men and Women" as William Davidge, who was the regular "heavy" man of the stock, had died the day before. "Men and Women" was a great play for stock; it was, I think, the biggest money-maker that Belasco and DeMille ever wrote. I had played three different parts in it, but never the "heavy." Well, I tackled the part on the three hours' notice, and went through the first two acts speaking about fifty per cent of the lines, but making no noticeable mess of the play. Then came the third act, where I had to rattle off a long list of bonds, debentures, stocks and mortgages that had been stolen by the cashier of the bank, the leading man. This list I asked to have typewritten and it was, but I had forgotten that the third act was a dark scene. As the bank's attorney, I was supposed to know these securities by heart. It was important that the names should be correct as the list was to be repeated by two other characters. When I came to the speech I'm quite sure I mentioned all the railroads, power companies and steamship lines in the country except the ones I should have called out as the originators of the stolen securities, for it was so dark where I was sitting that I couldn't read one darned line of that typewriten list.

That was somewhere in the first part of this century. In 1920 Emmett Corrigan invited Edna, John and myself to spend a month at his summer home in Bucksport, Maine. We were there a few days when, one evening when we were telling of comic happenings in our profession, Molly, Emmett's wife, said, "Emmett, tell that one about the fellow who took Billy Davidage's place." Whereupon Corrigan told about a "Chicago ham," as he phrased it, trying to play the heavy in "Men and Women" on three-hour notice. Emmett is one of the best story-tellers I have ever heard and his recital of the affair had us all laughing from start to finish. As his audience ate it up, he elaborated to a "fare-you-well," laying much stress on the poor "Chicago ham's" mishaps that first performance. After we had become normal again, I chose the right moment and said, "You told it well, Emmett. How well I remember it; I was the 'ham.' "

It seems that a local actor had been in rehearsal and had been passed up as impossible for the part. Corigan knew me but had forgotten that it was I who played and finished out the week—so we had a few more laughs out of the story.

But what I started to tell were the fluctuations in actors' salaries in a single season.

I played but one week at the Dearborn, being so bad in the part that the manager didn't dare engage me as regular "heavy" man, so I went on to New York.

* * *

After a few weeks' idleness the money gave out. Pete Reynolds, secretary of the Actor's Society, told me that Tom Davis wanted a leading man to be featured in "The Stowaway," a Drury Lane melodrama that had made a fortune for him and others. I saw Davis. I started salary talk at a hundred a week; he started at thirty-five. He pooh-poohed my hundred; I pish-tushed his thirty-five. After much discussion he finally gave in; he agreed to give me forty-five a week, *and I grabbed it*. Some comedown from the hundred and fifty at which I started the season; and also quite a drop from the hundred dollars first asked from Davis. You can imagine what the others were getting, and strange to say, all of the principals were Broadway production actors, and, like myself, broke.

There I was a "star," name in electric lights, big type on bill-board and program, all for forty-five dollars a week and I was darned glad to get it.

On that twenty-five weeks at forty-five a week, I saved more than I ever did before out of a full season at a three-figure salary. Charlie Swain, the comedian, who had been assistant comic to DeWolf Hopper the season before, decided with me that we'd limit our expenses to fifteen dollars a week; everything, mind you, including tobacco and beer money, and what's more, we did it! But oh! what awful hotels and lodgings we existed in some of the time during that money-saving spree. oh, OH, OH!

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A PRE-VIEW OF THE MUSIC SOCIETY SEASON

GIESEKING

November eleventh

"The foremost pianistic genius of the twentieth century."—Eugene d'Albert.

"In the Bach the audience heard some of the most exquisite musicianship ever displayed in the long history of Carnegie Hall."—New York World.

"He is the ace of the keyboard. No one else is capable of accomplishing feats equal to those performed by this conjurer of the keyboard."—Emile Vuillermoz.

* * *

THE AGUILAR LUTE QUARTET

January twentieth

"The Aguilar Quartet make their lutes weep, laugh and dream. It is fairy music."—Max Frantel, Comoedia, Paris.

"A new marvel . . . The finesse of the Aguilars is astonishing to the point of unbelief. Rhythm of the fatalistic, inevitable kind that seems to be the birthright of the true artists only. Sensational bravura appropriate to the character of the music. I should advise you not to miss them."—Samuel Chotzinoff, New York World.

* * *

MINA HAGER

February third

"She sang the first truly interesting, distinctive program of the season."—W. J. Henderson, New York Sun.

"She showed herself to be that marvellous rarity—a singer willing to subordinate herself to the purposes of the composers represented on her list. The young contralto did what some far more pretentious singers cannot do, namely she interested an audience by song interpretations, showing understanding, taste and sensibility."—New York Herald-Tribune.

"An interpreter of insight, imagination and individuality."—Olin Downes, New York Times.

"Decidedly to be numbered among the more notable phenomena of the stage."

"Of the twenty-odd Sunday afternoon soloists last season, Mina Hager stands foremost in my recollections . . . a person you do not forget at all."—Minneapolis Daily News.

* * *

PIATIGORSKY

March eleventh

"The incomparable art of Piatigorsky had enticed so many admirers that the Beethovensaal was sold out . . . a glorious, noble tone, bowing of elegance and absolute surety . . ."—Allgemeine Musikzeitung, Berlin.

"An instrument with which we had believed ourselves familiar suddenly became quite another thing, pulsating with miraculous life. Piatigorsky has developed a mode of expression without precedent, one which he transmits in his own inimitable fashion. A language new and fugitive! A magic personality!"—Menestrel, Paris.

CHRISTIAN SCIENCE CHURCHES

"Are Sin, Disease, and Death Real?" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "My voice shalt thou hear in the morning, O Lord; in the morning will I direct my prayer unto thee, and will look up. For thou art not a God that hath pleasure in wickedness: neither shall evil dwell with thee. For thou, Lord, wilt bless the righteous; with favor wilt thou compass him as with a shield." (Ps. 5:3, 4, 12.)

The Lesson-Sermon will also include the following pasage from "Science and Health with Key to the Scriptures": "Sin, sickness and death are comprised in human material belief, and belong not to the divine Mind. They are without a real origin or existence. They have neither Principle nor permanence, but belong, with all that is material and temporal, to the nothingness of error, which simulates the creations of Truth."

TUTORING—All branches; also German and literature. Hagen, Box 1046, Carmel.

WANTED—Small furnished cottage; rent not to exceed $25.00. Address J. Mitchell, care of The Carmelite office.

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STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., Required by the Act of Congress *of August* 24, 1912.

Of THE CARMELITE, published weekly at Carmel, California for October 1, 1930.

County of Monterey)
State of California) ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Joseph A. Coughlin, who, having been duly sworn according to law, deposes and says that he is the Publisher and Editor of The Carmelite and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation) etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Joseph A. Coughlin, Carmel,
Editor, Joseph A. Coughlin.
Managing Editor, None.
Business Manager, Joseph A. Coughlin.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Joseph A. Coughlin, Carmel, California.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the names of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JOSEPH A. COUGHLIN

Sworn to and subscribed before me this 7th day of October, 1930.

F. O. ROBBINS,
(SEAL) Notary Public

My commission expires March 26, 1934.

SOME THOUGHTS FOR FIRE PREVENTION WEEK

THE. . . .WAS UNAVOIDABLE

By BERNARD ROWNTREE,
Insurance Department,
Carmel Property Company, Limited

How often do we read a newspaper account of an accident which is reported as unavoidable and how often do we hear of fires caused by all manner of things. To one whose training has been along engineering lines, it is annoying, to say the least, to hear of an accident being unavoidable or of a fire being caused by inanimate objects.

What the layman calls "things," that is materials, conform to an absolute set of rules more rigid than any laws made for humans and the beautiful part is that materials obey their rules to a degree that people do not even approach.

What causes accidents and fires is not the misbehavior of so-called things but the actions of human beings in violating the very laws of nature that they are so proud of having discovered.

This being Fire Prevention Week, it is well if we learn some lesson that will be remembered during the remaining weeks of the year and it is quite likely that the number of fires and the great loss caused thereby would be very much reduced if we could grasp the idea that fires are caused by the acts or neglect of human beings and not by electricity, matches, cigarettes, or the various things usually reported in the papers.

Perhaps it human nature to lay the blame on others but is it quite fair to say a fire was started by an electric iron when we left it turned on when we went to answer the telephone, or to report a forest fire started by a cigarette when it was a careless person who dropped the butt over the side of a car or aeroplane.

Let us look around our homes, and inside them also, and see if we have fulfilled our duty towards our neighbors and ourselves in regard to those things which might be blamed for fires for which we would really be responsible, and let us not blame the insurance companies for the high rates for fire insurance protection but remember that we are the ones who make the rates high by our actions or neglect which in the past have resulted in a high fire loss.

Fires are *caused* by people and the people have it in their power to prevent fires.

* * *

THE ANNUAL TOLL

By T. A. FLEMING,
National Fire Prevention Association

Statisticians have placed the loss of life through fire during 1929 at approximately ten thousand.

One of the startling features of this record shows that thirty per cent of the deaths from fire and eleven per cent of the injuries are children under ten years of age.

Of the deaths from fire, thirty-four per cent are from the country and sixty-six per cent from the city.

Twenty-one per cent of the deaths and eleven per cent of the injuries result from open flames such as open unscreened fire places, gas jets and so forth.

Fourteen per cent of the deaths and eleven per cent of the injuries follow fires originating from defective heating devices.

Twenty-four per cent of the deaths and twenty-seven per cent of the injuries follow improper use of inflammable liquids, such as gasoline, kerosene, naphtha, benzine and energene.

A comparison of fire losses over a thirty-year period shows a jump from approximately one hundred and sixty million dollars in 1900 to four hundred and seventy-three million dollars in 1929. Imagine a city of eighty thousand modern suburban homes, housing four hundred and eighty-two thousand persons, destroyed each year mainly through carelessness. Four hundred seventy-three million dollars, a sum too large for comprehension, represents the actual loss by fire for a single year in the United States—over one thousand dollars a minute. . . . Knowedge of the above statistics ought to secure the proper cooperation from sane business men for the betterment of conditions, both in regulating construction so as to reduce fire hazards to a minimum and in the provision of adequate fire-fighting equipment.

THE CARMELITE JUNIOR

OCTOBER NINTH, 1930

NUMBER 31

JOE SCHOENINGER EDITOR

O U R V I E W S

WORKING IN LINOLEUM

Have you ever worked in linoleum? I have and like it. I make the cuts for the Junior and many others that I do just for the fun. I have a set of tools that I use. They are meant for wood-carving but I use them for linoleum cutting. Most people use the regular linoleum carving tools, however. The wood-carvers are much longer and are larger altogether. You can get either at any hardware store.

About the linoleum; get a piece that is as thick as they have it. If you get one that is thin, it will fray when you dig deep in it. The thick kind is the best by far. The best way to proceed from there is to tack the linoleum to a board so that it will be easier to hold onto. If the linoleum is to go in the paper, it must be type-high.

To start with, the best things to cut are modern designs, because they are made up of straight lines and curves and are very easy to cut. Even after the start it is the most fun to cut simple things, because it is fun to take out huge chunks of linoleum at a time.

Almost all cuts in the regular Carmelite are made of linoleum.

Let me tell you it is lots of fun!

WHAT IS MODERN ART?

We study modern art in grammar school but I am just beginning to know what it is. I know that I like it.

But after all, I kind of think that it is just an excuse for the person that cant do the other art. As for me, I think that you can get very nice effects with modern art. I have tried the other kind of art in reality, but I can't do it so I stick to modern art, every time.

SOMETHING ABOUT CANADA

NO. 3—or THE SOUTHERN INTERIOR.

The southern part of British Columbia is famous for its fruits, especially the Okanagon Valley, where peaches, apricots, apples, pears, plums, tomatoes etc. are grown in large quantities.

The numerous lakes in the valley add charm to the little towns, especially in summer time. It is very hot in the valley during the summer.

A branch line of the Canadian Pacific Railway with the quaint name of Kettle Valley Railway runs through here and at one place passengers detrain and cross the Kootenay Lake by steamer, entraining again on the other side.

Nelson is the biggest town in this district. It is situated among very beautiful scenery.

Another point of interest in southern British Columbia is Trail, where vegetation ceases as this is one of the biggest smlting centers in Canada. Nothing grows for miles around because of the fumes. But still many of the workers coax up little window boxes of flowers.

Joyce Burtt.

RETURNS OF THE CLASS ELECTIONS

The following names are the newly elected officers for the Sunset School:—

EIGHTH GRADE:—
President, Danny Lockwood
Vice-President, Billy Veach
Secretary, Caroldean Murphy

SEVENTH GRADE:—
President, Jack Uzzell
Vice-President, Joe De Amarel
Secretary, Stanley Clay

SIXTH GRADE:—
President, John Sheridan
Vice-President, Jack Jewett
Secretary, Peggy Crane

FIFTH GRADE:—
President, Katherine Littlefeild
Vice-President, Bud Brownell
Secretary, Judy Woodawrd

Miscellaneous Mishaps

COLLECTED BY DANNY LOCKWOOD.

Music Teacher: Stop that humming please.
Gordon Darling: I wasn't humming. That was a musical yawn!

BELIEVE IT OR NOT:

There is a house made out of doors at Carmel, California.

There is a two-headed trout at Mt. Shasta Fish Hatchery, California. The fish eats with both heads.

Eighth Grader: What end is the head on?
Seventh Grader: I don't know. What end is it on?
Eigghth Grader: The weak-end.

WHAT'S HAPPENING AT THE COUNTY FAIR

On Monday evening I went over to the fair grounds with my Dad, who is putting on a biology exhibit. The work put into fixing up the tent is not realized by the public, but there is a lot.

One of the interesting things that I saw was a man laying carpets with a magnetized hammer. The way this is done is that he would lay the carpet out smoothly and take a mouthful of tacks. Putting the hammer to his mouth, he would let one tack slip through between his legs and then hammer it in. After I had looked around the tent for a while, I had seen how much work there was to fixing up a fair. One of the best things was a kind of wall with agricultural products from different places in little holes in the wall. I started out for the animal tent and I caught up with a band of pigs that had been taken there. When I arrived, I was amazed to see the stalls for the animals. Each one was divided off in half with clean hay in the bottom.

I am sure that anyone wishing to have a good time would go to the Monterey County fair.

Cedric Rowntree was over and a horse recognized him. The horse was a product recognized him. The horse ws owned by Mr. Charles E. Perkins, for whom Cedric

Gordon Darling.

(*Continued*)

THIRD GRADE:—
President, Billy Frolli
Vice-President, Jacquelin Hodges.
Secretary, Maurice Foland

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